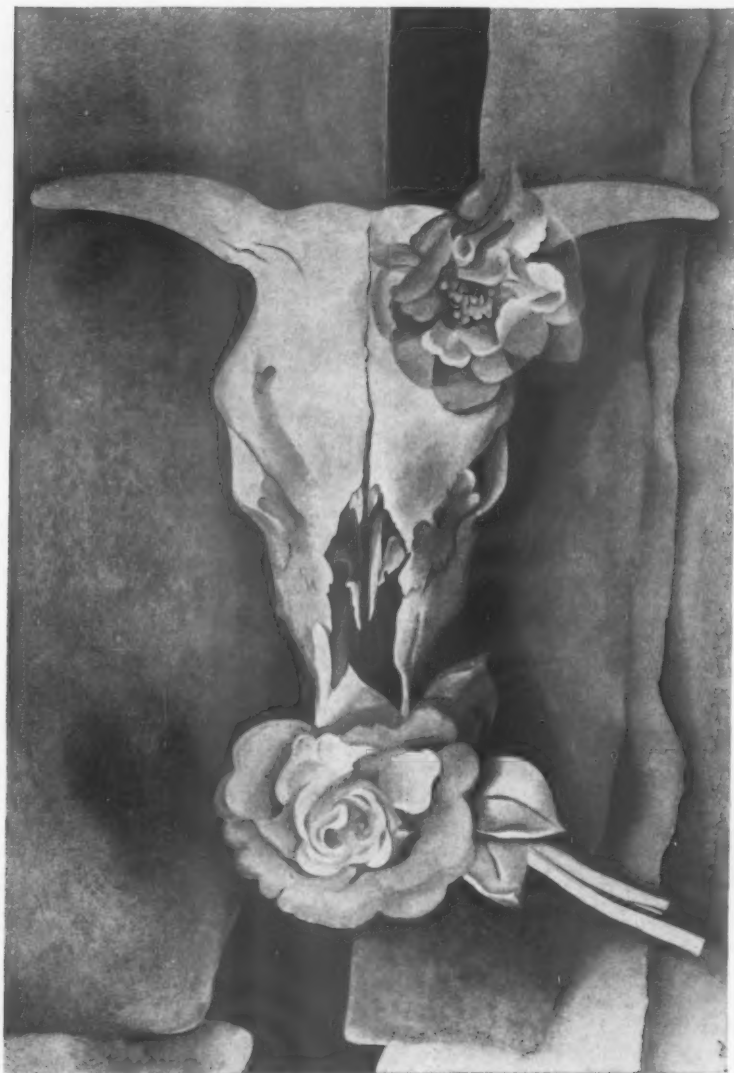


BULLETIN

THE ART INSTITUTE OF CHICAGO



Cow's Skull with Calico Roses by Georgia O'Keeffe

VOLUME XLIII NUMBER 4, NOVEMBER 15, 1949

THE STIEGLITZ COLLECTION



East River from the Shelton (30th Story) by Georgia O'Keeffe

During the last years of his life Alfred Stieglitz had a dream. He used to tell people about it now and then, picking out a stranger or an intimate from the unending stream of visitors who found their way to the immaculately white rooms on upper Madison Avenue which he called An American Place. The dream was a simple one. It was to discover some spot in the United States where the canvases and sculpture and photographs and drawings, which he had gathered for almost half a century, could find walls and be seen together as the record of one man's vision and one man's experiences.

He used to say that he had not collected these things; they had collected him. Aside from his own photographs which had brought him fame and honor the world over, there were those earlier photographs by pioneers of that science which almost the moment it was invented had produced occasional artists and which went on producing them all down the nineteenth century, men and women like David

Octavius Hill and Julia Cameron. There were other photographs by his friends, Steichen, Clarence White, Frank Eugene, Gertrude Käsebier. These came from the exciting days of Photo-Secession when he had led a world battle for integrity and style in photography, exhibiting the Secessionists in his gallery at 291 Fifth Avenue and publishing in *Camera Work*, one of the most notable art magazines of the century.

Then there were a number of works by European modernists. These made one remember that Stieglitz had introduced new experiences to America; not only African sculpture and children's drawings but many of the great men, Matisse in 1908, Cézanne and Henri Rousseau in 1910, Picasso in 1911, and all these before the Armory show. Certain drawings and lithographs and paintings and sculpture by the modernists remained with him; he bought a picture at times to fit a theory, to help an artist, to have it nearby for deeper study or (more rarely) to please himself.

More important to Stieglitz, certainly, were the lengthy series of paintings by those Americans in whom he most passionately believed. At times he found himself plotting their evolution; before he was through, the Marins stretched from the early etchings, so reminiscent of Whistler's influence over the sensitive young draughtsman in Paris, to the final triumphant freedom and invention of his latest water colors. There existed whole collections within the collection, many pictures by Arthur Dove, Georgia O'Keeffe, Charles Demuth and Marsden Hartley. If only those could be kept together and shown to the public, America might be made to see, just as thousands of individuals had been made to see as they stood for hours in the Little Gallery or the Intimate Gallery or An American Place listening to the persuasive and challenging words of Stieglitz himself.

The dream was unrealized. But his wife, Georgia O'Keeffe, who inherited the collection, gave the matter a great deal of thought. The major part she decided to divide into two groups; one she gave to the Art Institute, another to the Metropolitan Museum of Art in New York. A complete set of Stieglitz's own photographs can be seen in the National Gallery in Washington; his amazing correspondence, the memorabilia and intimate papers are on their way to the library at Yale. In this way the things Stieglitz fought for and accomplished are placed where the widest public may enjoy them; together across the land, they recreate a coherent picture of what has sometimes been called "The Stieglitz Period" in American art.

In the gift to the Art Institute are some three hundred twenty-nine items. These fall naturally into several classes.

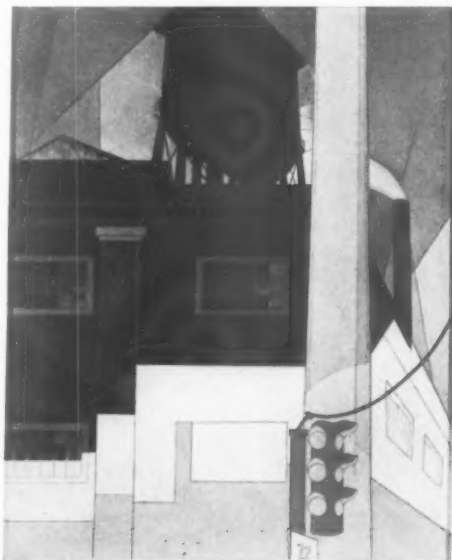
From one of Stieglitz's first art exhibitions at 291 comes a group of superb drawings by Rodin. At that time Rodin was famous as a sculptor but few people appreciated his mastery of line and movement expressed in drawings of the human figure. Some of Rodin's later drawings he prettified and weakened

through pale washes of pink and tan. This series, however, betrays a vibrant strength in the pencil line and a discreet and yet bold laying on of wash which makes them stand out in his work. Such a splendid world of female figures moving in sensuous rhythm has seldom been seen since the Renaissance.

In some ways, Rodin's modernity was more apparent here than in his sculpture—a point recognized by Stieglitz when he showed these sketches over forty years ago. Rodin's quality of visual freedom was quickly seized upon by Matisse whose early, blunt and powerful drawing style is well represented in several sketches as well as in a group of bold lithographs.

Two works by Picasso stand out. These are *Woman's Head* in bronze of 1909, a landmark in the development of Cubism, and a remarkable early impression of Picasso's famous etching, *The Frugal Repast*, where every delicacy of line and texture has been preserved.

And the Home of the Brave by Charles Demuth



There are other unusual examples. There is Rivera's excellent semi-abstract Portrait of Madame Marcoussis which shows how deeply the Mexican muralist understood Cubism; there is a Still Life by Severini, the Parisian representative of Italian Futurism, who already by 1916, when this picture was painted, was abandoning the dynamics of that movement for a more decorative style. There are two delightful and inventive water colors by Picabia, painted on his visit to New York in 1913 and which blend abstract and fantastic elements in a way that helps foretell the art of the 1940's.

It is in the large groups by five American artists, however, that the strength of the collection—as far as painting goes—may be found. Demuth, Dove, Hartley, Marin and O'Keeffe—these were Stieglitz's own choices and over many decades he not only showed their pictures and defended them brilliantly but guaranteed these artists economic freedom to work. Nothing exactly like it had ever happened in American art before.

As one looks at this work, all of it produced since 1911, certain tendencies emerge which seem to bind these five artists together. All of them are concerned at base with the element of abstract design which, born in Europe before the first world war, was soon to make itself widely felt in America. But of the five only one, Marsden Hartley, was at times servile to such influences. In a canvas like *Movements*, painted in 1915, one feels that Hartley has mislaid his own sombre, poetic talent—well exemplified in *The Dark Mountain* of 1909—and is making a skillful pastiche of Kandinsky and French Cubism. But such concessions are rare. The remarkable thing is how sincerely independent these artists became in the face of the extraordinary popularity of European modernism. They accomplished this independence by going, every last one of them, back to

nature, not nature as the National Academy of the 'teens pretended to know it, but back to the shapes and forms and moods of nature which they sought to interpret through the newer idiom of abstract design. This penetration and use of nature—at times almost Oriental in its effect—sets this group apart from the many imitators of Modernism which once cluttered—and still do—the American scene. There is a further similarity among them. All (except Hartley and even he fell in at times) cultivated a purity and simplicity of statement which accorded with the creative order of Stieglitz's own mind. There is a formal perfection in O'Keeffe and Demuth which appears often in Dove's freer designs and even turns up in Marin's seeming spontaneity.

During his life Demuth was known for his fastidious water colors, where, through touches of pure hues laid on in crystalline patterns, he ordered a world of flowers, trees and eighteenth century steeples. There are charming examples of his still life painting in the collection; at times these precisely exquisite arrangements seem to carry on the tradition of American primitives on velvet and silk. Less known are several carefully composed larger pictures of industrial buildings with forms almost as geometric as those of the Cubists but fitted into more realistic patterns. A painting like *And the Home of the Brave* in its conscious chord of red, white and blue shows this side of Demuth's talent excellently.

More interior, more moving, more poetic—and more original—are the paintings of Arthur G. Dove. Dove seems to have been but lightly touched by the intellectualizing processes of the School of Paris. He went directly to nature and returned with an eliminated, heightened report. If his early pastel, *Nature Symbolized*, seems somewhat contrived, his later forms are essentially free and rhythmic.

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The Frugal Repast by Pablo Picasso, Etching



Silver and Blue by Arthur Dove



Cross and Weather Vane by Arthur Dove



Movement, Fifth Avenue by John Marin



Drawing by Auguste Rodin

Poetry is unleashed by Dove's complete rejection of ordinary ways of seeing. He ends by a few lovely shapes, scattered or tightly interwoven as the case may be, painted in a special wax medium which enhances their effect. Telegraph Pole he once laconically explained, "Being a wet telegraph pole, some flying leaves and silver." In a way and perhaps only for the moment, Dove seems the most contemporary of the five. Much American painting today is seeking to find a highly personal form for its expression but few younger Americans have Dove's tender, profound feeling for the earth and its darkness and splendors. Very few artists have found their essential vocabulary of form and color as he did, always modestly, without insistence and with a clarity of statement wholly to be envied.

Georgia O'Keeffe's paintings (one is a gift,

others are on permanent loan) include some of her best known canvases. They range from *Blue and Green Music* (1919) when she was working in dynamically patterned abstraction to perhaps the strongest and strangest of the large bone pictures, *Pelvis III* (1944), where she has successfully symbolized the barren and luminous land of New Mexico. Along the way are distinguished canvases like *East River from the Shelton (30th Story)* (1926), one of the most condensed and dramatic of her city series and the austere and quiet *Cow's Skull with Calico Roses* (1931) where the elegant form of the skull is given an ironic—and wholly personal—twist by being decked out in white artificial flowers. *Yellow Hickory Leaves with Daisy* (1928)—an excellent example of her enlargement of natural forms—and a remarkable landscape of the South West, all light and air and simple shapes of rock, called *The Black Place*, are other welcome notes in the O'Keeffe series.

Twenty-two water colors and one canvas by John Marin in themselves make up a remarkable group by a man most critics regard as one of the finest water colorists of all time. Indeed Marin, now almost eighty, is sometimes referred to as America's greatest living artist, whatever such words may mean. As *A Rolling Sky, Paris, After Storm* (1908) shows, Marin was early a master of his medium. He has a natural feeling for the spontaneous, transparent attack and for forty years he has explored and deepened and widened his art. Marin's experiences have been so often with the sea that he has been called a marine painter. He is far more than this, though he conveys perfectly sensations of wind, spray, sun, the dancing, shifting weight and volume of the ocean. At other times Marin has caught the staccato tempo of New York with its reeling buildings and dynamic skies; at one time he painted in New Mexico and returned with a concentrate of the bright air and colored forms that build this particular landscape.

Sometimes extremely arbitrary, at others dashing free, Marin's sensibility meets the

sensibility of the contemporary world. His water colors suggest speed and movement, creative elimination, broad and easy control. Seemingly fragile, they are actually heavy with power—apparently made up of fragments and parts, their elements are driven into striking unity. It is not too much to say that Marin took up where Winslow Homer left off and in time we may expect this group of water colors to have the same fame and adulation which Homer's series in the Ryerson Collection enjoys today.

What shall we say of Stieglitz's own photographs, a brilliant group of more than a hundred stretching from his early European work where his eye saw cleanly and unsentimentally to the final series of great photographs of New York, the city which he loved so profoundly? Photographic history was made by them but history is forgotten when one looks at them. Like the best of art anywhere, they refuse to date. Stieglitz's eye was far more than simply photographic. It saw with a clearness and intensity which turned a semi-mechanical process into art. He was not snapping a scene or a person; he was finding a visual equivalent for something inside himself he needed to express. The camera was the instrument for this expression. His portraits of the great of his period will remain their accepted portraits for the future. Almost every portrait came through a tremendous personal understanding; they are like records of deep friendships or a series of love affairs. At other times, at Lake George or on Madison Avenue, he simply photographed the things closest at hand—a lesson to those over-mobile travelers with camera who insist on the distant picturesque. He never exaggerated textures or patterns of dark and light; he never overstated or falsely dramatized. His probity and creative penetration always matched his technique. Again and again he showed that a photograph can contain aesthetic meaning and remain as well a brilliant pictorial record imprisoned on a strip of film.

With the Stieglitz photographs and a group



Nude Torso by Henri Matisse. Lithograph

of earlier and contemporary photographs, the Art Institute begins its division of photography. This part of the gift forms a tremendous nucleus for future development in a field where public education has only just begun.

Stieglitz spent much of his life and creative energy in sponsoring the work of those artists he believed in. Miss O'Keeffe, in giving their works to Chicago, has made only one main stipulation. These paintings and drawings and sculpture are to remain in the Art Institute collection for a period of twenty-five years. During that quarter century they will be on trial. Time and the public will decide their final value. Meanwhile, individual and group showings will be arranged. The first of these is a generous selection shown in two galleries, 52 and 53, which opened November ninth.

DANIEL CATTON RICH



John Marin, 1922. Photograph by Alfred Stieglitz

*New York from An American Place.
Photograph by Alfred Stieglitz*



A NEW PHOTOGRAPHIC STUDIO

A large museum like the Art Institute has constant need for a well equipped and highly efficient photographic department. Here are made the many publicity photographs used in newspapers, magazines, books and announcements; from here also come the documentary record photographs of every art object acquired by the museum, a gigantic task in itself, for in the Department of Prints and Drawings alone there are over 50,000 recorded items. In addition photographs are frequently made for study purposes, not alone for the Art Institute staff but also for students and scholars from all parts of the world. The slide department, which services a large section of the country, is also heavily indebted to the museum photographic studio. In many cases, particularly where publication and publicity deadlines occur, time is an important element. Magazines, newspapers, books, even this *Bulletin* must go to press on schedule. Sometimes speed becomes almost as important as quality. In an institution where visual objects are the main and sole concern, a photographic department is more than an asset—it is a prime necessity.

The Art Institute has always had such a department, but recently, in March, 1949, the museum completed a new photographic studio which today is considered a model installation. Clarence Buckingham Mitchell, Photographic Adviser in Charge of Research, drew the plans and specifications for the studio, probably the best equipped to be found in any museum today. Along with Richard Brittain, Head of the Photographic Department, and Lester B. Bridaham, Secretary of the museum, he worked on all the new installations which allow not alone for complicated color research but also for improved black and white photography. The laboratory was built under the supervision of J. Francis McCabe, Superintendent of Buildings at the Art Institute.

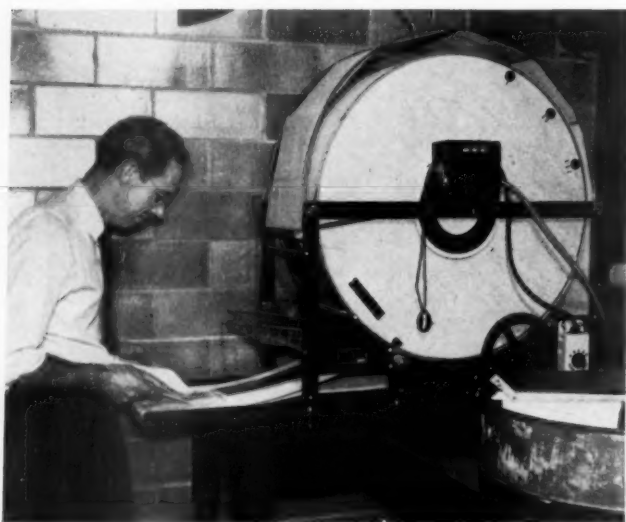
Some of the new features, such as the excellent ventilating system, particularly important for those working in dark rooms, are routine necessities. But the new taking room, so-called because most of the actual photographing is done there, seems more unusual. Large enough to take care of several objects at the same moment, a great time saver, this room is equipped with a boom light which swings around and is specially suited for taking all sides of a three-dimensional object. A fireproof vault where valuable art can be stored overnight is another new idea. In case of delay, this obviates the danger of returning the object to its museum gallery, only to be re-handled the following day and carried back to the photographic studio. Constant precautions to insure safety are one of the problems which confront any museum photographer. Richard Brittain reports that in his twenty-two years at the Art Institute he has had only one minor casualty.

The studio boasts one room for each operation so that many different jobs can be carried on simultaneously. In the black and white department, besides the taking room, there is a negative room, a printing room where new electric print dryers have been installed and a mounting room in which orders are finished and slides are mounted. An enlarging room, a small office and a chemical and paper storage complete this thorough plan.

A museum photographer obviously encounters problems not met in other studios. Great care must be taken with the lighting of paintings and particularly in those cases where high varnishes exist. To avoid incorrect highlights and to obtain accuracy, polaroid lights are helpful, also cross lights make for an even, overall effect. The end result desired is always an absolutely accurate document where proportions, dimensions, tone and relationships



Clarence Buckingham Mitchell (left) and Richard Brittain working at the same time in the main taking room



*Richard Brittain operating
electric print dryer*

Nancy Strissel operating the enlarger



are not distorted. The museum photographer is not asked to interpret. In the case of very large objects, for example the Art Institute's great El Greco, photographic equipment must be moved to the upstairs galleries but the more usual procedure is to bring the work of art to the studio. Recently a considerable amount of time was spent on experiments devoted to the photographing of old silver, a very difficult problem because form and surface decoration must both be faithfully preserved. Often curators cooperate closely with the photographer in such work.

And now as to the color studio which is doing a pioneer job in raising standards. Here a research laboratory composed of a color taking room and two dark rooms are set apart where various new ideas, processes and equipment are tried out. For greater color accuracy Ektachrome is used instead of the better known Kodachrome process. Two large Polaroids help to cut out all reflections and volt-

age regulators control the color temperatures of the strong lights used in this kind of photography. Different sized cameras and lenses in great profusion make possible variety in photographic dimensions. Other interesting new installations found in the two color dark rooms are special plumbing equipment which keeps the water temperature constant, this a valuable aid in color developing. Also a densitometer and photographic analyzer has been added to determine correct color balance. Electric drying equipment and an electric sound recorder, the latter used for keeping a verbal record of all color experiments, make this department an excellent unit for effective color research.

Already the Metropolitan Museum has borrowed the services of Mr. Mitchell, Mr. Britain and Mr. Bridaham, all of whom traveled to New York recently for the express purpose of reorganizing and modernizing the photographic department there.



Voltage control panel in color studio. Note Pola-Light at left

BULLETIN

OF THE ART INSTITUTE OF CHICAGO

NOTES

Christmas Cards

Christmas Cards are now on sale in the Department of Reproductions. These special greeting cards are faithful reproductions in color, sepia and black and white of works in the Art Institute's permanent collection. A list of paintings, etchings and drawings reproduced in Christmas card size will be sent on request. Orders by mail are promptly filled.

Excellent color reproductions in various sizes are also available, both framed and unframed. It is hardly necessary to mention how suitable these superb reproductions are as Christmas gifts.

Annual Fall Tea

The annual fall tea will be given by the Members of the Art Institute on Friday, November 18, at 3:45 P.M. in the Club Room. The tea will honor currently exhibiting Chicago artists and other distinguished artists who may be in the city. Members and their personal guests pay fifty cents each.

Members' Studio

Reservations will be taken in January for the Members' Studio Class which begins February 3, at 2:00 P.M. It is open to Members who have had some painting experience and to those who attend the Adult Sketch Classes. The fee is seven dollars for fourteen weeks.

A Membership Gift

Why not give a Membership in the Art Institute of Chicago to a friend who "has everything" or to a young person who would appreciate the two evening programs (Mondays and Fridays) for Members who are unable to attend during the day? An Annual Membership is \$10 a year; a Life Membership is \$100. Special Christmas gift cards will be sent with gift Memberships.

New Christmas Book

A new publication now on sale in the Reproductions Department is *The Christmas Story in the Art Institute* by Helen Parker. The book, designed by Suzette Zurcher, has many illustrations of unusual examples of the Christmas theme chosen from the collections of the Art Institute. Price, \$1.50. Additional ten cents for mailing.

Glee Club Concerts

The first concert of the 1949-50 season by the Glee Club of the School of the Art Institute will be given in Blackstone Hall on Wednesday, November 30, and Sunday, December 4, at 8:00 P.M. The program will feature Christmas music traditional to many lands. Charles Fabens Kelley is the conductor and Earl Mitchell the accompanist.

Exhibitions

Twentieth Century Art from the Louise and Walter Arensberg Collection

For the first time most of the twentieth century section of this famous collection will be seen outside of the Arensberg California home.

Galleries G-51-61: October 20-December 18

The Alfred Stieglitz Collection

A selection of paintings, prints, drawings and photographs from the Alfred Stieglitz Collection.

Galleries G-52-53: November 9-January 1

Flower and Bird Prints

Designs of great versatility and power done by various Japanese artists from the earliest through modern times.

Gallery H-5: November 4-December 11

Chinese Ming Blue and White Porcelains

An exhibition assembled from outstanding public and private collections.

Gallery H-9: December 21-February 5

"Montieth" Punch Bowl

The finest of English silversmithing is revealed in this elegant but simple bowl with notched rim and beautifully chased panels of figures, birds and trees in the Chinese manner. London, 1685-86, by unidentified maker, "D B". Purchased through the R. T. Crane, Jr., Memorial Fund.

Masterpiece of the Month for November

St. Jerome by Veronese

One of the artist's most important easel pictures displaying his mastery of color and light.

Masterpiece of the Month for December

Japanese Buddhist Triptych of the Kamakura Period (1185-1335 A.D.)

Three panels representing the Buddha standing between attendant deities done principally in exquisitely cut gold leaf on silk background.

Masterpiece of the Month for January

Renaissance Bronzes and Goldsmith Work

Lent by Rudolph de Gutmann, formerly of Vienna. His collection, "bought" by the Nazis for the Hitler Museum in Linz, Austria, was recovered from the salt mines and recently brought to this country.

Gallery A-17: Indefinite

Italian and Spanish Textiles of the Middle Ages

Superb silks and velvets selected from museum and private collections representing the work of master weavers from the twelfth through the fifteenth century.

Galleries A-1 and A-2: December 6-March 6

Snuff Boxes from the Collection of Harry H. Blum

This superb group represents the acme of the art and craft of the goldsmith, lapidary and enameleer during the eighteenth and early nineteenth centuries. A further selection from Mr. Blum's collection of goldsmith work of the seventeenth and eighteenth centuries will be on view after January 12. The present exhibition will continue through December 18.

Gallery G-6

Art Directors Club of Chicago Annual Exhibition

This distinguished group each year shows the best work by its members.

Blackstone Hall: November 2-21

Chinese Paintings by Shao Fang Sheng

Included in the exhibition are reproductions of the famous murals from the Caves of the Thousand Buddhas of Tun Huang. Mrs. Sheng worked in the caves from 1944 through 1945 under an appointment of the Tun Huang Fine Arts Research Institute.

Gallery H-9: To December 4

European Rooms in Miniature by Mrs. James Ward Thorne

Thirty scale models of furnished European interiors illustrating the main decorative periods from late medieval to modern times, principally in England and France.

Gallery A-12: To June

Chinese Ceremonial Bronzes

An important collection covering a range of more than a thousand years. Loaned by Avery Brundage from his private collection.

Gallery M-2: Indefinite

Marc Chagall: Illustrations for Gogol's Dead Souls

These illustrations for Gogol's masterpiece, commissioned in 1923 by the publisher-dealer Volland but only recently published, belong to Chagall's most accomplished graphic work.

Gallery 11: To January 15

Atelier 17

A representative showing of work by this group which was founded by Stanley William Hayter in 1917 in Paris. It has brought a contemporary revival of the metal plate media and opened up new possibilities in intaglio and relief.

Gallery 11: January 20-March 5

Prints by Stanley William Hayter

The founder of the Atelier 17 group, shown in connection with Atelier 17 exhibition.

Gallery 13: January 20-March 5

Prints by Paul Gauguin

Prints by Gauguin made before his first trip to Tahiti, including a set of the rare first edition of lithographs in zinc published in 1889.

Gallery 13: To January 15

The Woodcuts of Gauguin

Exhibiting the important Durrio Collection, recently acquired by the Art Institute. Also now shown for the first time are numerous other prints by this master.

Galleries 16 and 17: To January 15

Snow Views by Japanese Print Artists of the Ukiyo-e School

An unusual group of landscape and figure prints from the eighteenth and nineteenth centuries.

Gallery H-5: December 14-January 29

MEMBERS' CALENDAR

Monday Courses 11:00 A.M. Survey of Art 11:55 A.M. The Key to Our Treasures 2:00 P.M. Clinic of Good Taste 2:00 P.M. Members' Studio, II (see Note) 5:45 P.M. Adult Sketch Class 8:00 P.M. Clinic of Good Taste or Art Through Travel	November 14 Brancusi <i>Helen Parker, Club Room</i> The Avant Garde Sculptors <i>Mr. Buchr, Club Room</i> The "New Home Life" <i>Dr. Watson</i> Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i> Mexico, Part I <i>Dr. Watson</i>	November 21 Paul Klee <i>Helen Parker, Galleries G-51-60</i> Keys to Klee <i>Mr. Buchr, Club Room</i> A Room for the 1950s <i>C. Bradford Carpenter and Dr. Watson</i> Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i> A Room for the 1950s <i>C. Bradford Carpenter and Dr. Watson</i>	November 28 Surrealists <i>Helen Parker, Galleries G-51-60</i> The Devices of Dali <i>Mr. Buchr, Club Room</i> Beauty in Modern Furniture <i>Dr. Watson</i> Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i> Mexico, Part II <i>Dr. Watson</i>	December 5 Picasso <i>Helen Parker, Club Room</i> Picassos in the Dale Collection <i>Mr. Buchr, Gallery 40</i> Paintings or Prints for Every Room <i>Dr. Watson</i> Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i> Around the Caribbean <i>Dr. Watson</i>
Friday 10:00 A.M. Adult Sketch Class 12:15 P.M. Current Exhibition Promenades 2:00 P.M. Art Through Travel or Art Appreciation 2:00 P.M. Members' Studio, I (see Note) 6:30 P.M. Art Through Travel or Current Exhibition Promenades 8:00 P.M. Art Through Travel	November 18 Adult Sketch Class <i>Mr. Buchr</i> Twentieth Century Art—The Arensberg Collection <i>Dr. Watson, Galleries G-52-61</i> Mexico, Part II <i>Dr. Watson</i> Mexico, Part II <i>Dr. Watson</i> NO PROGRAM	November 25 NO PROGRAM	December 2 Adult Sketch Class <i>Mr. Buchr</i> The Year's Accessions <i>Mr. Buchr</i> New Music for the Eye <i>Dr. Watson</i> The Year's Accessions <i>Mr. Buchr</i> Mexico, Part II <i>Dr. Watson</i>	December 9 Adult Sketch Class <i>Mr. Buchr</i> Twentieth Century Art—The Arensberg Collection <i>Dr. Watson, Galleries G-52-61</i> Around the Caribbean <i>Dr. Watson</i> Around the Caribbean <i>Dr. Watson</i> NO PROGRAM
Saturday 10:30 A.M. Special Sketch Class 1:10 P.M. The Raymond Fund Classes for Children	November 19 Special Sketch Class for Children <i>Mr. Osborne, Miss Charlton</i>	November 26 Special Sketch Class for Children <i>Mr. Osborne, Miss Charlton</i>	December 3 Special Sketch Class for Children <i>Mr. Osborne, Miss Charlton</i>	December 10 Special Sketch Class for Children <i>Mr. Osborne, Miss Charlton</i>
Sunday 3:00 P.M. Art Through Travel	November 20 Mexico, Part II <i>Dr. Watson</i>	November 27 Mexico, Part II <i>Dr. Watson</i>	December 4 Around the Caribbean <i>Dr. Watson</i>	December 11 Around the Caribbean <i>Dr. Watson</i>

ALL LECTURES TAKE PLACE IN FULLERTON HALL UNLESS OTHERWISE INDICATED

<p>December 12 Modigliani <i>Helen Parker, Gallery 39</i></p> <p>Methods of Modigliani <i>Mr. Buehr, Gallery 39</i></p> <p>Preparing the Home for Christmas <i>Dr. Watson</i></p> <p>Adult Sketch Class <i>Mr. Osborne and Miss Charlton</i></p> <p>Preparing the Home for Christmas <i>Dr. Watson</i></p>	<p>December 19 The Christmas Story in Art <i>Helen Parker, Club Room</i></p> <p>Christmas Decoration <i>Mr. Buehr, Club Room</i></p> <p>A Christmas Setting <i>Dr. Watson and Staff</i></p> <p>Adult Sketch Class <i>Mr. Osborne and Miss Charlton</i></p> <p>The World and Christmas <i>Dr. Watson</i></p>	<p>January 9 Eighteenth Century Architecture in England <i>Helen Parker, Club Room</i></p> <p>English Cabinet Making <i>Mr. Buehr, Gallery M-6</i></p> <p>The New Fabrics and How to Use Them <i>Dr. Watson</i></p> <p>Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i></p> <p>The New Fabrics and How to Use Them <i>Dr. Watson</i></p>	<p>January 16 Colonial Architecture in the U.S. <i>Helen Parker, Club Room</i></p> <p>Early American Furniture <i>Mr. Buehr, Gallery L-2</i></p> <p>The Decorator Speaks—Dr. Watson Consults Mabel Schamberg</p> <p>Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i></p> <p>The Decorator Speaks—Dr. Watson Consults Mabel Schamberg</p>	<p>January 23 American "Primitives" <i>Helen Parker, Club Room</i></p> <p>Early American Crafts <i>Mr. Buehr, Gallery L-3</i></p> <p>The Architect Speaks—Dr. Watson Consults S. S. Beman, Jr.</p> <p>Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i></p> <p>The Architect Speaks—Dr. Watson Consults S. S. Beman, Jr.</p>	<p>January 30 Nineteenth Century American Painting, I <i>Helen Parker, Club Room</i></p> <p>From Copley to Cole <i>Mr. Buehr, Gallery 53</i></p> <p>The Home Maker Speaks—Dr. Watson Consults Mrs. I. S. Riggs</p> <p>Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i></p> <p>Florence and Italian Hill Towns <i>Dr. Watson</i></p>
<p>December 16 Adult Sketch Class <i>Mr. Buehr</i></p> <p>Our Christmas Masterpieces <i>Mr. Buehr</i></p> <p>The World and Christmas <i>Dr. Watson</i></p> <p>Our Christmas Masterpieces <i>Mr. Buehr, North Wing</i></p> <p>Around the Caribbean <i>Dr. Watson</i></p>	<p>January 6 Adult Sketch Class <i>Mr. Buehr</i></p> <p>Chagall Lithographs <i>Dr. Watson</i></p> <p>Early Florentine Painting <i>Dr. Watson</i></p> <p>Austria Sings Again <i>Dr. Watson</i></p> <p>NO PROGRAM</p>	<p>January 13 Adult Sketch Class <i>Mr. Buehr</i></p> <p>Our Austrian Paintings <i>Dr. Watson</i></p> <p>Austria Sings Again <i>Dr. Watson</i></p> <p>Our Austrian Paintings <i>Dr. Watson, Galleries</i></p> <p>Austria Sings Again <i>Dr. Watson</i></p>	<p>January 20 Adult Sketch Class <i>Mr. Buehr</i></p> <p>Atelier 17 <i>Dr. Watson</i></p> <p>Renaissance Art in Florence <i>Dr. Watson</i></p> <p>Florence and Italian Hill Towns <i>Dr. Watson</i></p> <p>NO PROGRAM</p>	<p>January 27 Adult Sketch Class <i>Mr. Buehr</i></p> <p>Atelier 17 <i>Dr. Watson</i></p> <p>Florence and Italian Hill Towns <i>Dr. Watson</i></p> <p>Atelier 17 <i>Dr. Watson</i></p> <p>Florence and Italian Hill Towns <i>Dr. Watson</i></p>	<p>Art Institute Lecturers: Dudley Crafts Watson, Helen Parker, George Buehr, Addis Osborne and staff members.</p> <p>Guest Lecturers: Mabel Schamberg, A.I.D. S. S. Beman, Jr., Architect Mrs. I. S. Riggs Mr. C. Bradford Carpenter, Interior Decorator</p> <p>Note: At the <i>Adult Sketch Class</i> for Novices, Mondays and Fridays, materials are available for 15 cents. On Sundays the <i>Art through Travel</i> lectures are open to the public at a charge of 60 cents, including the Federal tax. Members are admitted free of charge; families of Members and their out-of-town guests must pay the tax.</p>
<p>December 17 NO PROGRAM</p>	<p>January 7 Jingle Jangle <i>Mr. Osborne, Miss Charlton</i></p>	<p>January 14 Crisp and Bright <i>Mr. Osborne, Miss Charlton</i></p>	<p>January 21 Squares on Rectangles <i>Mr. Osborne, Miss Charlton</i></p>	<p>January 28 Memory's Place <i>Mr. Osborne, Miss Charlton</i></p>	
<p>December 18 The World and Christmas <i>Dr. Watson</i></p>	<p>January 8 Austria Sings Again <i>Dr. Watson</i></p>	<p>January 15 Austria Sings Again <i>Dr. Watson</i></p>	<p>January 22 Florence and Italian Hill Towns <i>Dr. Watson</i></p>	<p>January 29 Florence and Italian Hill Towns <i>Dr. Watson</i></p>	

GOODMAN THEATRE

Members' Series

The third production in the Members' Series will be *Candida* by Bernard Shaw. Of all Shaw's comedies, *Candida*, written almost a half a century ago, retains a quality of freshness which is often lacking in a Broadway success of a year ago. *Candida* will open on December 1 and play nightly through December 18 with the exception of Mondays and with one matinee on Thursday, December 15.

The fourth production in the Members' Series will be *Dark of the Moon* by Howard Richardson and William Berney. This play, set in the Smoky Mountains, is based on a version of the legend of Barbara Allen. It is pure Americana, compounded of folk tale and poetry which demands the utilization of all the resources of the theater: acting, music, dance and scenic effects. *Dark of the Moon* will open on January 5 and will play nightly through January 22 with the exception of Mondays and with one matinee on Thursday, January 19.

The fifth production in the Members' Series will be *Hamlet* by William Shakespeare. It will open on February 9 and will play nightly except Mondays through March 3 with one matinee on Thursday, February 23.

Children's Theatre

The present production for children is based on the story of Marco Polo's adventures in China. The play will continue on Saturday and Sunday afternoons through December 18.

The second play in the Children's Theatre, which will open on Thursday afternoon, December 22, will be *The Indian Captive* by Charlotte B. Chorprenning. The play is based on the story of Mrs. John Kinzie, one of the early settlers of Chicago who was captured in her childhood by the Seneca Indians in Eastern New York. She was adopted into the tribe and lived in it for several years. The play will be presented on December 22, 27, 28, 29 and January 7, 8, 14, 15, 21, 22, 28 and 29.

THE DEPARTMENT OF EDUCATION, Miss Helen Parker, Head, offers gallery tours and lectures by appointment for schools, groups and individuals.

The Florence Dibell Bartlett Series of ADVENTURES IN THE ARTS

All lectures by Helen Parker. Free to the public in Fullerton Hall at 6:30 P.M.

November 17 Let's Visit Normandy

December 1 The Language of the Artist: Form

December 8 The Language of the Artist: Color

December 15 The Christmas Story in Art

January 5 Let's Visit Paris

January 12 Arts of Ancient Egypt

January 19 Arts and Crafts of Medieval Times

January 26 El Greco

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February 27 The Drawings of Van Gogh <i>Helen Parker, Galleries 51-32</i> Charcoal and Reed Pen <i>Mr. Buehr, Galleries 51-32</i> American Taste—Colonial to Modern <i>Dr. Watson</i> Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i> Van Gogh's Holland <i>Dr. Watson</i>	March 6 Nineteenth Century American Painting, II <i>Helen Parker, Club Room</i> From Sargent to Bellows <i>Mr. Buehr, Gallery 25</i> Going Modern on a Limited Budget—Setting by John M. Smyth Company <i>Dr. Watson</i> Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i> Going Modern on a Limited Budget—Setting by John M. Smyth Company <i>Dr. Watson</i>	March 13 American Architecture, I <i>Helen Parker, Club Room</i> The Antiquarium Room <i>Mr. Buehr, Gallery A-9</i> The Most Beautiful Rooms I've Seen <i>Dr. Watson</i> Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i> Paris Today <i>Dr. Watson</i>	March 20 American Architecture, II <i>Helen Parker, Club Room</i> The Hogarth Room <i>Mr. Buehr, Gallery M-6</i> Art and Color in the Home <i>Marguerite Hohenberg</i> Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i> Tehuantepec <i>Mr. Buehr</i>	March 27 Some Modern American Painters <i>Helen Parker, Club Room</i> American Paintings and Sculpture in Permanent Collection <i>Mr. Buehr</i> Old and New Architecture in the Netherlands <i>Huberta Frets Randall</i> Adult Sketch Class <i>Mr. Osborne, Miss Charlton</i> Old and New Architecture in the Netherlands <i>Huberta Frets Randall</i>	Art Institute Lecturers: Dudley Crafts Watson, Helen Parker, George Buehr, Addis Osborne and staff members. Guest Lecturers: Marguerite Hohenberg, A.I.D., Decorator and Painter Huberta Frets Randall, Lecturer from Holland Hannah Weber Sachs, Ceramist and Painter Note: At the <i>Adult Sketch Class</i> for Novices, Mondays and Fridays, materials are available for 15 cents. On Sundays the <i>Art through Travel</i> lectures are open to the public at a charge of 60 cents, including the Federal tax. Members are admitted free of charge; families of Members and their out-of-town guests must pay the tax.
March 3 Adult Sketch Class <i>Mr. Buehr</i> Van Gogh Exhibition <i>Mr. Buehr, Galleries 51-32</i> French Painters Since Van Gogh <i>Dr. Watson</i> Paris Today <i>Dr. Watson</i> NO PROGRAM	March 10 Adult Sketch Class <i>Mr. Buehr</i> Van Gogh Exhibition <i>Dr. Watson, Galleries G 51-32</i> Painters Today <i>Dr. Watson</i> Paris Today <i>Dr. Watson</i> Paris Today <i>Dr. Watson</i>	March 17 Adult Sketch Class <i>Mr. Buehr</i> Van Gogh Exhibition <i>Mr. Buehr, Galleries 51-32</i> Van Gogh and America <i>Mr. Buehr</i> Tehuantepec <i>Mr. Buehr</i> NO PROGRAM	March 24 Adult Sketch Class <i>Mr. Buehr</i> New Exhibitions in the Print Department <i>Mr. Buehr, Galleries 11-13</i> Modern Holland <i>Huberta Frets Randall</i> New Exhibitions in the Print Department <i>Mr. Buehr, Galleries 11-13</i> Modern Holland <i>Huberta Frets Randall</i>	March 31 Adult Sketch Class <i>Mr. Buehr</i> New Italian Paintings <i>Mr. Buehr</i> Vincent van Gogh and Emile Verhaeren <i>Huberta Frets Randall</i> Vincent van Gogh and Emile Verhaeren <i>Huberta Frets Randall</i> NO PROGRAM	
March 4 Point of View <i>Mr. Osborne and Miss Charlton</i> March 5 Paris Today <i>Dr. Watson, Club Room</i>	March 11 The Critic <i>Mr. Osborne and Miss Charlton</i> March 12 Paris Today <i>Dr. Watson, Club Room</i>	March 18 NO PROGRAM March 19 Tehuantepec <i>Mr. Buehr, Club Room</i>	March 25 New Series Begins <i>Mr. Osborne, Miss Charlton</i> March 26 Modern Holland <i>Huberta Frets Randall, Club Room</i>	April 1 New Series <i>Mr. Osborne, Miss Charlton</i> April 2 What Vincent Saw <i>Peter J. Pollack, Club Room</i>	

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BULLETIN

OF THE ART INSTITUTE OF CHICAGO

GOODMAN THEATRE

Members' Series

The fifth production in the Members' Series will be *Hamlet* by William Shakespeare. The attention of the Members is called to the fact that the curtain on this production will go up at eight o'clock and that no latecomers will be seated during the first scene. This arrangement is made to avoid a late final curtain. *Hamlet* will open on February 9 and will play nightly through March 3 with the exception of Mondays and with one matinee on Thursday, February 23.

The sixth production in the Members' Series will be *Goodbye Again* by Allan Scott and George Haight. The play is a very gay comedy concerning the adventures of a novelist. *Goodbye Again* will open on March 9 and will play nightly through March 26 with the exception of Mondays and with one matinee on Thursday, March 23.

The seventh production will be the very successful play by Arthur Miller, *All My Sons*, written and produced a year before *The Death of a Salesman*. The success of the two plays establishes Mr. Miller as one of the most important American dramatists of our time. *All My Sons* will open on April 13 and will play nightly through April 30 with the exception of Mondays and with one matinee on Thursday, April 27.

Children's Theatre

The production currently running in the Children's Theatre is *King Midas and the Golden Touch*. Dramatized by Charlotte B. Chorpenn- ing, the play was most successful with young audiences during its first production at the

Goodman Theatre some six years ago. The play opens on Saturday, February 4, and will be presented on Saturday and Sunday afternoons through March 26. There will be a Saturday morning performance on March 4 at 10:30 A.M.

The fourth and last production of the year will be *Aladdin and His Wonderful Lamp*. This play will open on Saturday, April 1, and will be presented on Saturday and Sunday afternoons through May 28. There will be a Saturday morning performance on May 6 at 10:30 A.M.

NOTES

Members' Studio

The Members' Studio classes begin Friday, February 3, at 2:00 P.M. and Monday, February 6, at 2:00 P.M. Each class is open to Members who have had some painting experience and to those who attend the Adult Sketch Classes. The fee is seven dollars for fourteen weeks.

Annual Winter Tea

The Annual Winter Tea will be given by the Members of the Art Institute on Friday, March 10, at 3:45 P.M. in the Club Room. The tea will honor currently exhibiting Chicago artists and persons of interest in the art world. Members and their personal guests pay fifty cents each.

Glee Club Concerts

The annual Spring Concert of the Glee Club of the School of the Art Institute will be given on Wednesday, March 8, and Sunday, March 12, at 3:15 P.M. in Blackstone Hall. Charles Fabens Kelley is the conductor and Earl Mitchell the accompanist.

